

Middlebury College

The Bread Loaf Writers' Conference



69th Annual Session

The Bread Loaf Writers' Conference

August 9-21, 1994

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BREAD LOAF ADMINISTRATION

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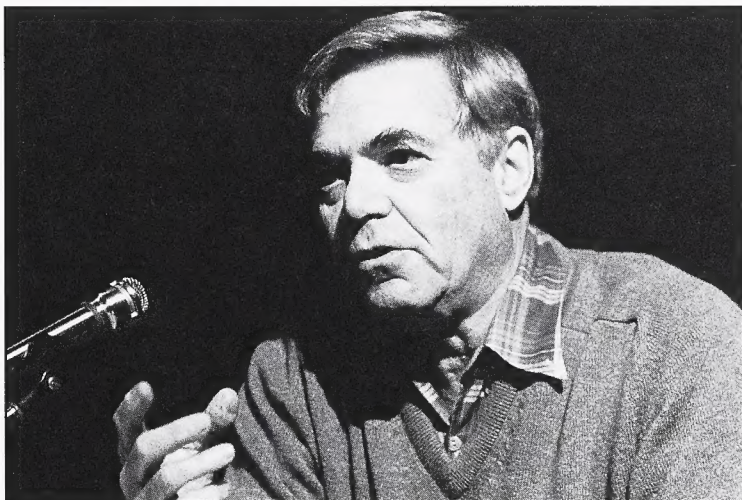
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BREAD LOAF ANTHOLOGY SERIES, Edited by Robert Pack and Jay Parini

The Bread Loaf Writers' Conference is one of ten summer programs offered at Middlebury College. Others include the Schools of Arabic, Chinese, French, German, Italian, Japanese, Russian and Spanish, and the Bread Loaf School of English in Vermont, Oxford, England, and Santa Fe, New Mexico.

Cover photograph by Jonathan Blake



HISTORY

The Bread Loaf Writers' Conference convenes annually in mid-August at the Bread Loaf campus of Middlebury College in the Green Mountain National Forest in Ripton, Vermont. The land was acquired in the 19th century by Joseph Battell, a benefactor both of the town and the college of Middlebury. Theodore Morrison, Director of the Writers' Conference for most of its first thirty years, describes in his history of the Conference how, in 1865, "Battell made an expedition up through the gorge of the Middlebury River, a sizeable mountain stream rather than a river, to the Village of Ripton. He was so pleased by what he found that he acquired a farmhouse some three miles east of the village center. He eventually enlarged the house by three-story wings and a cupola known as the 'box,' adding other cottages along the road, two of which were especially notable, one with double and the other with triple balconies much enjoyed in good weather by the studious or the contemplative. Many years later, when these balconies threatened to decay, an attempt to remove them aroused a concerned storm of protest among confirmed Bread Loafers. The farmhouse, with its additions, became the sprawling, Victorian Bread Loaf Inn, where Battell played magisterial host to invited friends and paying guests."

Battell purchased more than 30,000 acres of forest and farm land in the mountains, which he willed, in 1915, to Middlebury College. Five years later, as cost-conscious officials were discussing how to dispose of what was becoming a financial and managerial drain, a group of faculty members proposed that Bread Loaf be used to house a graduate school of English and American literature. The proposal was accepted by the trustees and the Bread Loaf School of English held its first, and immediately successful, session in 1920.

The creation of the Writers' Conference was truly a happy convergence of diverse elements. First, the College desired to extend or supplement the six-week school session to keep the inn nearer to capacity until shortly before Labor Day. It would take another generation before "creative writing" would become a major course of study in other educational settings, but the subject had been offered at the School since 1920, and when several notable outsiders offered advice, the College listened. Robert Frost, then living in South Shaftsbury, suggested that it might be at Bread Loaf, rather than in formal colleges, that more literature might be born through special teaching and dialogue. Sentiments similar to this were voiced by Willa Cather, Katherine Lee Bates, Edwin

Markham and Louis Untermeyer, all of whom taught at Bread Loaf in 1922. Thus it was probably in 1925, when College President Paul D. Moody asked the young editor John Farrar, of THE BOOKMAN and the house of George H. Doran, what should be done with Bread Loaf's vacant summer weeks, that the enterprising Farrar replied with a suggestion that not only made eminent sense but had literally "been in the air." With the encouragement of English School Dean Wilfred Davison, Farrar organized a teaching staff and program for the 1926 "Conferences on Writing."

Although the Bread Loaf Writers' Conference (as it came to be known) ran under Farrar's direction only through 1928 when he resigned to co-found the publishing house of Farrar and Rinehart, John Farrar lectured frequently at the Conference into the Thirties. The writers he attracted to Bread Loaf in the first few years—among them Stephen Vincent Benet, Hervey Allen, Untermeyer and Frost—helped establish the reputation of the Conference, the direction of which was inherited for three years by Robert M. Gay of Simmons College.

In 1932 Theodore Morrison of Harvard was named director. The appointment proved a valuable one. In the words of the historian and novelist Bernard DeVoto, Morrison took over Bread Loaf "to make coherent what had been an amusing and sometimes brilliant but haphazard experiment." The young poet and professor, assisted by his wife Kathleen, saw the Conference through the Depression by insisting that officials maintain faith as he assembled a brilliant core teaching staff—including Frost, DeVoto, Untermeyer, Walter Pritchard Eaton, John Crowe Ransom, Julia Peterkin, Wallace Stegner, Josephine Johnson, Edith Mirrielees, Fletcher Pratt and A. B. Guthrie, Jr.—and attracted such lecturers as Sinclair Lewis, James T. Farrell, Katherine Ann Porter, Archibald MacLeish, William Carlos Williams and W. H. Auden.

Under Morrison's direction the Conference launched a fellowship program in 1934. It awarded emerging published writers with not only a tuition-free stay at Bread Loaf but also with the recognition of those peers a little further along in their careers. The awards did not necessarily heap fame on every doorstep, nor has the Conference sought to take undue credit as the Schwab's Drugstore of the literary world. But any list of the more recognizable writers appearing at Bread Loaf in their formative years would have to include Howard Fast (1935), John Ciardi, Carson McCullers and Eudora Welty (all 1940), Theodore Roethke (1941), Elizabeth Spencer (1950), May Swenson and Dan Wakefield (1957), Anne Sexton (1959), Joan Didion (1963), Hilma Wolitzer (1974), and Tim O'Brien (1975).

One of these fellows would later figure significantly in the history of the Conference. John Ciardi, appointed to the teaching staff in 1947, succeeded Morrison in 1956. As a popular poet and teacher at Rutgers, as poetry editor both of *Saturday Review* and Twayne Publishers, as a frequent lecturer around the nation, Ciardi's drive as well as his prominence sustained the Conference during the years when competition from younger writing programs began to be felt. The teaching staff during his tenure included John Frederick Nims, Maxine Kumin, Isaac Asimov, Miller Williams, Nelson Algren, Kay Boyle, Shirley Jackson, Ralph Ellison and Harry Crews, with visiting lecturers from Frost to Dudley Fitts, from MacLeish to Mailer to Muskie, Richard Wilbur and Cornelia Otis Skinner. To the existing fellowship program the Conference added the first of a series of scholarships—the first to writers who had published work in periodicals.

As the successor to Theodore Morrison was found among his staff, so was Bread Loaf's fifth director chosen when John Ciardi resigned after 26 conferences (17 at the helm of what he often called "that land-locked cruise"). Robert Pack, who began teaching at Middlebury College in 1964 after joining the Conference staff the previous year, had published five volumes of verse, a critical study of Wallace Stevens, and edited a number of anthologies when he was named director beginning with the 1973 session. Some of the writers who have appeared on the staff in recent years include Howard Nemerov, John Gardner, Stanley Elkin, Hilma Wolitzer, Anthony Hecht, Gail Godwin,

John Irving, Geoffrey Wolff, Nancy Willard, Tim O'Brien and Donald Justice.

Under the Pack directorship the Conference has grown in a number of significant ways not thought possible in earlier years. The scholarship program was enhanced thanks to an active endowment. Enrollment now regularly reaches over 230, made possible with an additional tier of published writers—staff associates—within the faculty. Through the purchase of various farmhouses on the Bread Loaf plateau by the College for the use of the English School and Writers' Conference, and with a recent capital improvement program, more facilities have been added with no sacrifice of individual attention and amenities.

The buildings at Bread Loaf have been modernized in the years since Joseph Battell stood near the horse-block and under his Bread Loaf Inn sign, welcoming guests as they alighted from carriages, and the road up the mountain has been paved, but despite the concessions to convenience, the campus has changed little in the last half century. The old wood-shingled Bread Loaf Inn, with its marvelous cornice-bracketed Victorian mansard roof and belvedere, with its long central dining hall, and the huge Barn with its fieldstone fireplace, the outlying buildings with their porches and wicker chairs, and the stillness of the surrounding forest are all such as they were in 1926 when the Conference began, and continue to help ensure that the most important activity at Bread Loaf—dialogue—may go on, now as then, free from distraction.

"Many words have gone forth from Bread Loaf into print," recalled Theodore Morrison in his memoirs, "and many of them distinguished words. And many people have felt themselves humanly enlarged and fortified by the experience of the 'mountain.'" To this John Ciardi once added, "No great writer ever became one in isolation. Somewhere and some time, if only at the beginning, he had to experience the excitement and intellectual ferment of a group something like this." Robert Pack, enlarging this theme while addressing a recent session, noted "the commitment to achieve graceful form, to master a craft and thus be worthy of the Muse, always has needed the reinforcement of a tradition that honors serious art and a community that supports the press of learning. Bread Loaf seeks to be such a community, simply by bringing together writers of all ages who are eager to listen to one another, to exchange ideas, and to benefit from the experience of those whose careers have preceded them on the road, one hopes, toward literary immortality."

Historical facts taken from *THE FIRST THIRTY YEARS* by Theodore Morrison and "Whose Woods These Are" by David Haward Bain and Mary Smyth Duffy.

PROGRAM

The purpose of the Conference is to provide an opportunity for sustained dialogue among writers. The Conference draws established and prospective writers, as well as teachers of writing. You should think of Bread Loaf not as a place where you write, but one where you talk, with colleagues, about writing, as a craft and as a profession. Through lectures, discussion groups, workshops, panels and readings, the craft of writing prose and poetry is discussed, together with the related topics of editing manuscript, submission of work to publishers, author/agent/editor relationships and the teaching of writing.

The Conference staff consists of professional writers who are also professional teachers. All members of the staff are in residence throughout the twelve-day session. Editors, authors' agents and publishers make short visits during the session, and give lectures and panel discussions; they are also available for informal meetings with Bread Loafers. Recent visitors have included Camille Hykes, (Senior Editor, Houghton Mifflin), Emilie Buchwald (Editor, Milkweed Editions), Virginia Barber (Virginia Barber Literary Agency, Inc.), Carol Houck Smith (Vice President, W. W. Norton and Co., Inc) and David R. Godine (President, David R. Godine Publisher, Inc.).

The program is divided in two parts. During the first week, staff members lecture about writing as a craft and conduct small discussion groups. During the second week, emphasis shifts from theory to practice, as workshops in poetry, fiction and nonfiction are scheduled to consider manuscripts contributors have brought to Bread Loaf. Each contributor will meet privately, for about one hour, with the staff member who has read his/her manuscript. This individual conference offers a close discussion of a limited amount of material. The reader will try to identify strengths and weaknesses, and will suggest possible improvements. Such improvement is the author's responsibility; what he or she learns, it is hoped, will be helpful in future literary efforts. (The Directors reserve the right to limit the amount of material submitted at the conference for individual criticism.) All lectures, panels, discussion groups and workshops are open to everyone at the Conference, as are the readings, which are ongoing throughout the session, and we encourage active participation at all events.

ADMISSION

You may apply for admission either as a contributor or as an auditor.

Contributors

1. If you apply as a contributor, you must send examples of your writing, with your application in the genre in which you wish help. Application for a place as a contributor may be made in one *genre* only. If you are accepted to the Conference, you must bring for staff criticism manuscript in the *genre* in which you have been accepted. You cannot, for example, support your application with fiction samples, and bring to Bread Loaf a poetry manuscript for criticism.

2. Contributors are accepted on the basis of materials sent in support of their applications. Admission will be offered to those who, in the judgement of the Admissions Board, show serious intent and promise in their work. Manuscripts supporting an application should consist of one of the following: approximately 20 pages of a novel (with a short synopsis), 8-12 poems, 2-3 short stories, or 20 pages of nonfiction. Please send your application and supporting manuscript together; do not send revised materials after your original submission.

3. At Bread Loaf, faculty will use, at their discretion, excerpts from contributors' manuscripts in workshops. Each contributor will have a private conference lasting about one hour with the faculty member to whom his/her manuscript has been assigned. Contributors will be asked after admission for their preferences for a staff reader, and we will try to honor their requests; however, we reserve the right to make manuscript assignments to faculty as we deem most appropriate. At the conference, we will accept about 20 poems, or 35 to 40 pages of prose (fiction or nonfiction) for discussion.

4. Contributor fees are \$1,525.00 ; this includes tuition, room and board.

Auditors

If you would prefer to come to the Conference without bringing a manuscript, you should apply as an auditor. You need not send writing samples to support your application. Admission will be offered to individuals who are just beginning to write, but who do not have a manuscript ready for close criticism; to teachers of writing; to those involved in editorial work. Coming to Bread Loaf as an auditor is an ideal way to learn about contemporary writing and publishing.

With the exception of the private faculty/contributor conferences, all events are open to auditors.

Auditor fees are \$1,455.00; this includes tuition, room and board.

APPLICATION

You should send your application (with supporting manuscript if you are applying as a contributor) to the Bread Loaf Writers' Conference, Middlebury College, Middlebury VT 05753-6125. Manuscripts should be clearly typewritten; photocopies are acceptable. Supporting materials will be returned only if you include a stamped, self-addressed envelope. We will take reasonable care to prevent loss, but we will not assume responsibility for materials lost in the mail or otherwise. We suggest that you keep a copy of any manuscripts that you send. If you would like us to acknowledge receipt of your application materials, you should include a stamped, self-addressed post card or send your application by certified mail, return receipt requested.

We will process applications for contributor and auditor places at any time. We review applications for these places as they are received, and we endeavor to reply to each applicant within six weeks of our receiving his or her application. All applicants will be notified, by letter, of the decision of the admissions board. Persons applying for financial aid will be notified of the results of the competitions by letter, in June.

Admission is for the entire session. We will not enroll anyone for less than the full twelve days of the Conference. No refunds of fees will be made for people who must leave the Conference early.

We will not consider applications from persons under eighteen years of age.

We reserve the right to request the withdrawal of a Conference member.

Restrictions of space make it impossible for us to offer accommodations to guests or families of Conference members. Should you wish to have family or friends with you, you must arrange their housing and meals off campus.

Persons applying for fellowships, tuition scholarships or work study scholarships should observe the application deadlines indicated below. Results of the financial aid competitions are announced in June by a letter to each candidate.

CREDIT

The Writers' Conference is not an academic program. However, we believe that work done during the Conference is the equivalent of one regular semester course of academic credit. At the request of a contributor (the request must be made in writing before the Conference begins) the Director will write to an appropriate department chair or dean certifying attendance and indicating a grade that has been given on material evaluated by a member of the Conference staff.

FINANCIAL AID — GENERAL INFORMATION

We offer three types of financial aid: fellowships, tuition scholarships and work study scholarships. These awards are given to qualified applicants to attend a full session of the Bread Loaf Writers' Conference.

1. We award financial aid as a recognition of published work and/or literary promise, determined by manuscript sent in support of an application. Financial need has no bearing on our decisions.
2. Financial aid awards must be used in the year in which they are made.
3. An applicant may receive a fellowship, tuition scholarship or work study scholarship only once in a given *genre*.
4. The deadlines for applying for financial aid are as follows:
 - A. Nominations for fellowship and tuition scholarship candidates are due by March 1st.
 - B. Applications and supporting materials from fellowship and tuition scholarship candidates are due by April 1st
 - C. Applications for work study scholarships are due by May 1st.
5. Supporting materials should accompany applications. Please do not send them separately.

6. All financial aid recipients are considered to be contributors to the conference. They are invited, and expected, to bring work in progress for discussion and criticism.
7. All financial aid candidates will be notified, by letter, in June, of the results of the competition which they have entered.

Fellowships

Fellowships pay full tuition, room and board at the conference. They do not include transportation costs or miscellaneous expenses. Candidates must have published, within three years prior to their application, at least one, but not more than two, original books in the *genre* in which they are applying. We will not consider chapbooks or self-published books in the competition.

If you wish to apply for a fellowship, you should have a short letter of nomination (one letter, only, please) from a literary agent, editor or another writer sent to us by March 1st. Upon receipt of the nomination, we will send you the application form, which you should complete and return, with supporting manuscript by April 1st. We will not accept nominations made by telephone.

The material you should send with your application must be one of the following: a copy of your book (your most recent book, if you have published more than one), a galley or uncorrected proof; a typescript, if none of the above are available. Your book must be an original work. Books for which you have served as a co-author or editor, clinical studies, "how-to" books, will not be considered. We do not accept books of the picture book variety for very young children, or dramatic work.

You should not apply for a fellowship unless your book will be available for purchase by August 1st. At Bread Loaf, we maintain a small store, in which we stock books by staff and fellows. It is to your advantage, and to ours, to have your book on hand for Bread Loafers to purchase.

If you receive a fellowship, please do not take it upon yourself either to order copies for the store or to bring copies with you. We will place orders directly with your publisher for the copies we want.

Tuition Scholarships

Tuition scholarships pay tuition at the Conference, but do not include room and board, transportation or incidental expenses. Candidates will not have published a first book, but must have had original work published in periodicals, such as *The Georgia Review*, *Hudson Review*, *The Atlantic Monthly*, *Washington Post*, *The New York Times*, *Ploughshares*, etc.

Procedures and deadlines for applying for tuition scholarships are the same as those for fellowship candidates. Materials sent in support of an application should include published work (published within the last two years) and may include unpublished work, either completed or in progress. Photocopies of published work are acceptable.

Work Study Scholarships

Recipients of work study scholarships work in the Bread Loaf Dining Room during the Conference, serving meals. Food preparation is not involved; previous experience as a waiter or waitress is not required. Work study scholars earn their room and board, and the scholarship provides all but \$100 of the tuition fee.

Work study scholarships are awarded to candidates who have not yet begun to publish their work, but whose writing, in the judgement of the admissions board, shows exceptional promise. Letters of nomination and/or recommendations are not required. Applications for work study scholarships are available on request, and are due by May 1st. All candidates will be notified by letter, in June, of the results of the work study competition.

ROOM AND BOARD

Bread Loafers are housed in buildings on the mountain campus of Middlebury College, located in Ripton, Vermont. All of the buildings are in walking distance of the center of the campus, and of each other, but some are farther from that center than are others. We need to know when you apply if you plan to bring a car with you, so that we can arrange your accommodations suitably. If you are accepted to the conference, we will send you a health form to complete; because the campus is isolated, we need your medical history so that if you become ill, we can provide appropriate care for you.

Rooms will be ready for occupancy on Tuesday, August 9th, 1994. **WE CANNOT, FOR ANY REASON, ACCOMMODATE ANYONE AT BREAD LOAF PRIOR TO THAT DATE.**

In all likelihood you will have a roommate. Most of the rooms at Bread Loaf are doubles; none have a private bath. We make every effort to ensure that roommates will be compatible, and, in fact, some lifelong friendships have developed between Bread Loaf roommates. Since you spend relatively little time in your room (we hope), and since the Conference lasts only twelve days, having a roommate is not an undue hardship.

Meals are served in the Dining Room of the Bread Loaf Inn and are supervised and prepared by the College Dining Service. We cannot make provisions for people requiring special diets. Bread Loafers who choose to live off campus should not expect to have meals in the Dining Room, since it only can accommodate the number of people in residence. A snack bar in the Barn provides light meals.

Room and board is included in the comprehensive fee. We will not make reductions for any meals not eaten at Bread Loaf. The first meal served will be lunch on Tuesday, August 9th; the last will be breakfast on Sunday, August 21st. Rooms must be vacated by noon on Sunday, August 21st.

If you wish to arrange your own housing and meals off campus, you should so indicate when you apply. (Should you choose to live off campus, you will need to have a car.) We will make available to admitted Bread Loafers a directory of housing in the area that can be rented for the session; we neither endorse such properties or the terms of their rentals. Rental arrangements are your responsibility.

EXTRACURRICULAR

At Bread Loaf the tennis and volleyball courts are rarely empty, and you will find a variety of activities in addition to the formal program of the Conference. Swimming in the local pond or streams is bracing; there is excellent fishing. The Long Trail offers 245 miles of hiking pleasure in the Green Mountains. We have croquet sets and ping pong. In nearby Middlebury you can find country auctions, antique shops, a state craft center, a fine museum, and riding and golf facilities.

DATES AND FEES

The Conference will begin on Tuesday, August 9th, and will end on Sunday, August 21st, 1994.

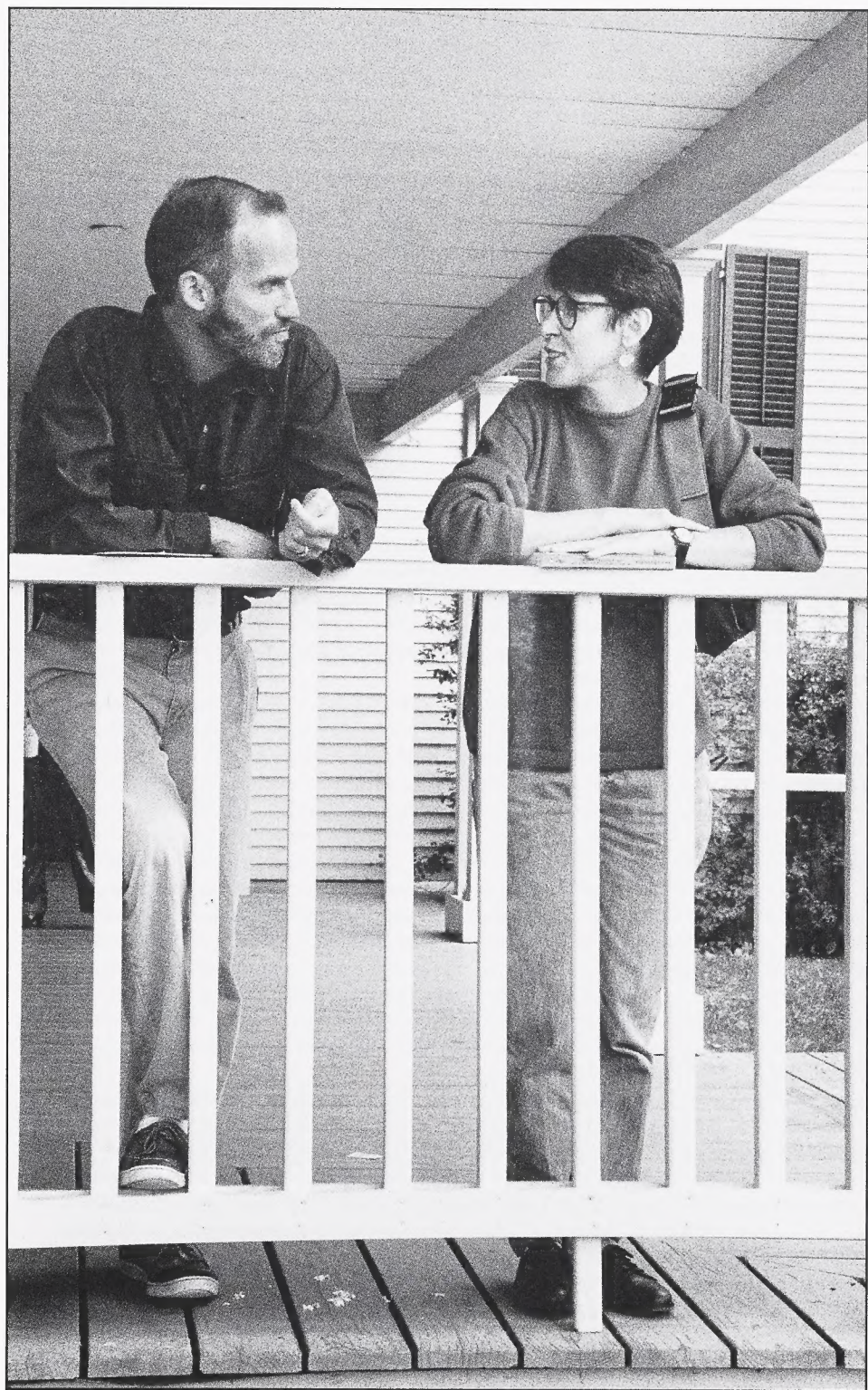
Fees are as follows:

Contributor tuition, \$1000; room/board, \$525; total, \$1525.

Auditor tuition, \$930; room/board, \$525; total, \$1455.00

CORRESPONDENCE

Correspondence should be addressed to Mrs. Carol Knauss, The Bread Loaf Writers' Conference, Middlebury College, Middlebury VT 05753-6125. The office telephone is 802-388-3711, ext 5286. This number is good until the Conference begins; during the session the phone is 802-388-7945.



FACULTY



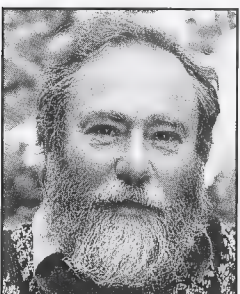
JULIA ALVAREZ was raised in the Dominican Republic and emigrated to the United States in 1960. After receiving undergraduate and graduate degrees in literature and writing, she taught poetry for many years and published her first collection of poems, *Homecoming*, in 1984. She has received grants from the National Endowment for the Arts and The Ingram Merrill Foundation. *How the Garcia Girls Lost Their Accents* was the winner of the 1991 PEN Oakland/Josephine Miles Book Award for works which present a multicultural viewpoint. Ms. Alvarez is currently a professor of English at Middlebury College.



ELIZABETH ARTHUR is the author of two memoirs, *Island Sojourn* and *Looking For the Klondike Stone*, and three novels, *Beyond the Mountain*, *Bad Guys* and *Binding Spell*. She has received grants from the Vermont Council on the Arts, the Ossabaw Foundation and the Indiana Arts Commission, and her work has twice been recognized with fellowships from the National Endowment for the Arts. In 1980, she was the William Sloane Fellow at Bread Loaf. She currently directs the creative writing program at Indiana University in Indianapolis. In 1990, she was the first novelist selected for participation in the Antarctic Artists and Writers Program. Her novel, *Antarctic Navigation*, is forthcoming in September, 1994.



ANDREA BARRETT is the author of the novels *Lucid Stars*, *Secret Harmonies*, *The Middle Kingdom* and, most recently, *The Forms of Water*. Her stories have appeared in *American Short Fiction*, *Mademoiselle*, *Story* and other magazines, as well as in the anthology *American Voices: Best Short Fiction by Contemporary Authors*. She has received fellowships from the NEA and the Bread Loaf Writers' Conference, and has taught at the Mount Holyoke Writers' Conference and the Warren Wilson MFA Program.



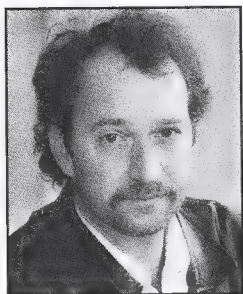
MARVIN BELLS's twelfth and thirteenth books, both published in 1994, are *The Book of the Dead Man* (poems) and *A Marvin Bell Reader* (selected poems, journals, memoirs, essays). Mr. Bell is a longtime faculty member at the Writers' Workshop of the University of Iowa, where he is Flannery O'Connor Professor of Letters. He has taught also at Goddard College, the University of Hawaii and the University of Washington. Born and raised on the East Coast, he lives in Iowa City and Port Townsend, Washington.







PINCKNEY BENEDICT has published two collections of short stories, *Town Smokes* and *The Wrecking Yard*. His fiction has appeared in various magazines and anthologies, including *Ontario Review*, *Story* and *The Oxford Book of American Short Stories*. He has received a Nelson Algren Award from the *Chicago Tribune*, a Michener Fellowship from the Writers' Workshop at the University Of Iowa and two *Transatlantic Review* Awards. A novel, *Dogs of God*, was published early in 1994.



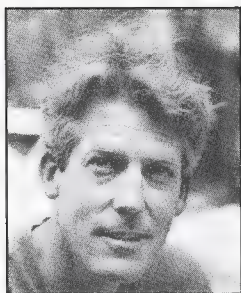
LARRY BROWN is a short story writer, novelist, nonfiction writer and playwright. His books are *Facing the Music* and *Big Bad Love* (stories); *Joe* and *Dirty Work* (novels); and *On Fire*, a memoir of his years in the fire service. He has adapted the novel *Dirty Work* into a play in collaboration with the director Richard Corley for The Arena Stage in Washington, D. C. Mr. Brown was the Shane Stevens Fellow in the Novel at Bread Loaf in 1990.



ROSELLEN BROWN has published eight books: the novels *Before and After*, *Civil Wars*, *Tender Mercies* and *The Autobiography of My Mother*; two collections of poetry, *Cora Fry* and *Some Deaths in the Delta*, a book of stories, *Street Games* and *A Rosellen Brown Reader*. She has had two grants from the NEA, and awards from the Guggenheim and the Ingram-Merrill Foundations, the National Academy and Institute of Arts and Letters, and she was one of *Ms. Magazine's* 12 "Women of the Year" in 1985 for her writing. *Civil Wars* won the Janet Kafka Prize for the best novel of the year by an American woman. She teaches at the University of Houston.



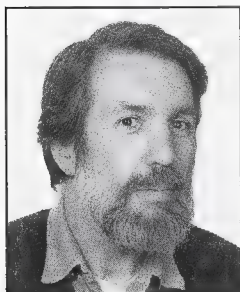
JUDITH ORTIZ COFER is the author of a novel, *The Line of the Sun*, *Silent Dancing*, a collection of essays and poetry, and two books of poetry, *Terms of Survival* and *Reaching for the Mainland*. Her work has appeared in *Glamour*, *The Georgia Review*, *Kenyon Review*, and other journals. A PEN/Martha Albrand Special Citation in non-fiction was awarded to her for *Silent Dancing*. She has received fellowships from the NEA, the Witter Bynner Foundation for Poetry, and the Bread Loaf Writers' Conference. She is on the English and writing faculty at the University of Georgia. Her most recent work is *The Latin Deli: Prose and Poetry*.



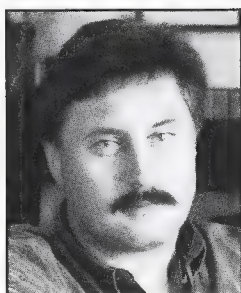
MICHAEL COLLIER has published two collections of poetry: *The Clasp and Other Poems* and *The Folded Heart*, and has edited *The Wesleyan Tradition: Four Decades of American Poetry*. He has received Thomas Watson and NEA fellowships, a "Discovery" *The Nation* Award, the Alice Fay di Castagnola Award from the Poetry Society of America, and a Pushcart Prize. His poems have appeared in the *Atlantic*, *Antaeus*, *The Nation*, *The New Republic*, *The New Yorker* and *Poetry*. He has taught at Yale University, The Johns Hopkins University, in the MFA Program for Writers at Warren Wilson College, and is currently on the English and writing faculty at the University of Maryland.



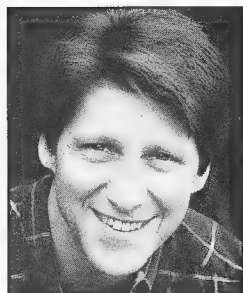
CAROL FROST's books include *The Salt Lesson*; *Liar's Dice*, which won sole honorable mention for the Elliston Award; *The Fearful Child*, *Day of the Body* and *Chimera*, which was runner-up for the Poetry Prize in 1991. She has received fellowships from The National Endowment for the Arts, Yaddo, and the Bread Loaf Writers' Conference. Her work has appeared in *APR*, *The Atlantic*, *The Georgia Review*, *The New England Review* and in the 1992-93 Pushcart Anthology. Ms. Frost is the Director of the Catskill Poetry Workshop at Hartwick College, where she is writer-in-residence. She has also taught in the MFA Program for Writers at Warren Wilson College. Her latest collection of poems, *Pure*, was published this year.



THOMAS GAVIN's most recent novel is *Breathing Water*. His first novel, *Kingkill*, was named one of the Notable Books of 1977 by the American Library Association and listed as an "Editor's Choice" by *Time* magazine. His second novel, *The Last Film of Emile Vico*, was published in 1986. His essay, "The Truth Beyond Facts," was nominated for a Pushcart Prize and listed among "notable essays of 1991" in *Best American Essays of 1991*. An associate professor of English at the University of Rochester, Gavin has also taught at Middlebury College and Delta College. He has received fellowships from the National Endowment for the Arts, the Andrew W. Mellon Foundation and the Bread Loaf Writers' Conference.



PHILIP GERARD holds an M.F.A. from the University of Arizona. A former newspaperman and freelance journalist, he has published fiction and nonfiction in numerous magazines, including *New England Review/Bread Loaf Quarterly* and *The World & I*. He is the author of three novels: *Hatteras Light*, *Cape Fear Rising*, *Desert Kill*; and *Brilliant Passage... a schooning memoir*. Some of his weekly radio essays have been broadcast on National Public Radio's "All Things Considered." He directs the Professional and Creative Writing Program at the University of North Carolina at Wilmington.



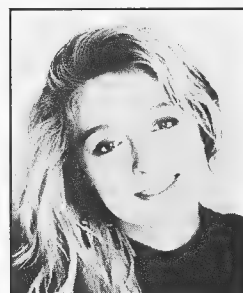
RON HANSEN'S fiction includes *Desperadoes*, *The Assassination of Jesse James by the Coward Robert Ford*, a children's book, *The Shadowmaker*, and the short story collection *Nebraska*, for which he received an Award in Literature from the American Academy and Institutes of Arts and Letters. His novel, *Mariette in Ecstasy*, won the Gold Medal in Fiction from the Commonwealth Club of California and the Award in Fiction from the Bay Area Book Reviewers' Association. He is the recipient of Guggenheim, NEA and Lyndhurst Foundation fellowships, and was the Shane Stevens Fellow in the Novel at Bread Loaf in 1979.



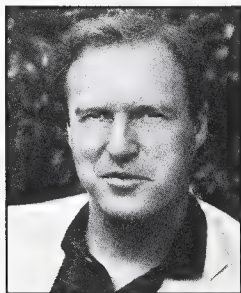
RICHARD HAWLEY has written a variety of fiction, nonfiction, and poetry, including *Headmaster's Papers* and *Shining Still* (novels); *The Big Issues* and *Seeing Things* (nonfiction); and *St. Julian*, an opera libretto. His poems have appeared in *America* and *Commonweal*, and he has published essays and articles in *American Film*, *The Atlantic Monthly*, and *Anglican Theological Review*. His new collection of essays, *Behold The Man*, will be published this summer. Mr. Hawley is Headmaster of University School in Cleveland, Ohio.



AMY HEMPEL is the author of two collections of stories: *Reasons to Live* and *At the Gates of the Animal Kingdom*. Her stories have been anthologized in *The Best American Short Stories*, *The Pushcart Prize* and *The Norton Anthology of Short Fiction*, and have appeared, with her nonfiction, in *Harper's*, *Vanity Fair*, *The New York Times Magazine* and *Esquire*.



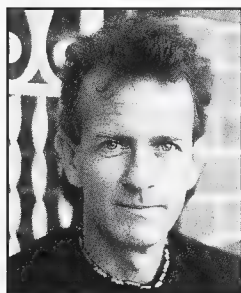
ANN HOOD is the author of five novels, including *Somewhere Off the Coast Of Maine*, *Waiting to Vanish* and *Something Blue*. Her short stories and essays have appeared in *Mademoiselle*, *Redbook*, *Glamour*, *Fiction Network* and *The Washington Post*. Her most recent work is *Places to Stay The Night*, which is forthcoming this year.



DAVID HUDDLE'S books include *Stopping by Home*, *The High Spirits*, *Only the Little Bone*, *Paper Boy*, *The Nature of Yearning*, *Intimates*, *The Writing Habit* and *A David Huddle Reader*. He has held two fellowships from the National Endowment for the Arts and fellowships from Yaddo, the Bread Loaf Writers' Conference and the Virginia Center for the Creative Arts. Huddle teaches at the University of Vermont and at the Bread Loaf School of English. Huddle's poetry, fiction and essays have appeared in *Esquire*, *Harper's*, *The New York Times Book Review*, *The New York Times Magazine*, *Poetry*, *The Hudson Review*, *Virginia Quarterly Review* and *The Gettysburgh Review*. He is Acting Editor of *New England Review*.



RICHARD JACKSON is the author of five books including *Part of the Story*, *Worlds Apart* and *Alive All Day* (poems); *Dismantling Time* (criticism) and *Acts of Mind* (interviews). He teaches at the University of Tennessee at Chattanooga, where he has won several teaching awards, and edits *The Poetry Miscellany*. He has won awards for his writing from the NEA, NEH, and was a Fulbright exchange poet to Yugoslavia in 1986 and 1987. He has been twice anthologized in the *Pushcart Anthology*, *Keener Sounds: Selections from the Georgia Review*, and others. Mr. Jackson has two volumes published in Central Europe, *Selected Poems* (Rumania) and *Double Vision: Four Young Slovene Poets* (Slovenia).



MARK JARMAN is the author of five books of poetry: *North Sea*, *The Rote Walker*, *Far and Away*, *The Black Riviera*, and *Iris*, a book-length poem. He has also written a libretto for an opera based on *The Mayor of Casterbridge*. For his work he has received the Joseph Henry Jackson Award, the Poets' Prize, grants from the NEA and a Guggenheim Fellowship. He teaches at Vanderbilt University. His next collection of poetry, *Questions for Ecclesiastes*, is forthcoming in 1995.



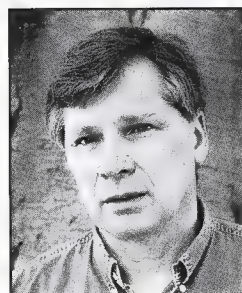
DONALD JUSTICE is the author of *The Summer Anniversaries*, *Night Light*, *Departures* and *Selected Poems* (all poetry); *Platonic Scripts* (criticism); and *The Sunset Maker* (poems, stories and memoir). He has been a Guggenheim Fellow, and he received the 1980 Pulitzer Prize in Poetry. Mr. Justice has taught at Princeton University, The University of Iowa, the University of Virginia and the University of Florida. He was the 1988 Fellow of the Academy of American Poets, and was a co-winner, in 1991, of the Bollingen Prize for Poetry. His latest book, *A Donald Justice Reader*, was published in 1992.



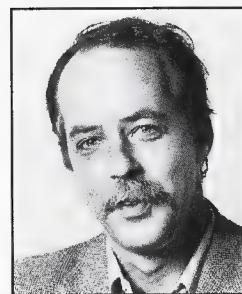
MARGOT LIVESEY has taught at Carnegie Mellon University, Williams College and, most recently, the Iowa Writers' Workshop. She has been awarded fellowships from the National Endowment for the Arts, the Bread Loaf Writer's Conference, the Canada Council for the Arts, and the Massachusetts Artists Foundation. Her fiction has appeared in *The Fiddlehead*, *Dalhousie Review*, *California Quarterly*, and *The Kenyon Review*. She is the author of *Learning by Heart* (short stories) and *Homework* (a novel).



GARY MARGOLIS has published two books of poetry: *The Day We Still Stand Here* and *Falling Awake*. He has received fellowship support from the Vermont Council of the Arts, The Millay Colony and the Bread Loaf Writers' Conference. His clinical essays have appeared in the *Journal of American College Health*, *Adolescence*, *Family Magazine* and *Runner's World*. He is Director of the Center for Counseling and Human Relations at Middlebury College. Mr. Margolis has completed a new volume of poems, *Still Ours to Say* and a book of nonfiction, *Journey to Ecuador: Shamanism, Ceremony and the Rainforest*.



PAUL MARIANI is the author of *Timing Devices*, *Crossing Cocytus*, *Prime Mover*, and *Salvage Operations: New & Selected Poems*; three books of criticism (including one on Hopkins, another on Williams, and a collection of essays, *A Usable Past: Essays on Modern and Contemporary Poetry*; and three biographies: *William Carlos Williams: A New World Naked*, *Dream Song: The Life of John Berryman*, and *Lost Puritan: A Life of Robert Lowell*. He has taught at Hunter, Lehmann, John Jay and the Bread Loaf School of English, and is Distinguished University Professor at the University of Massachusetts/Amherst. Among his awards are several NEH grants, an NEA and a Guggenheim Fellowship.



WILLIAM MATTHEWS is the author of *Ruining the New Road*, *Sleek for the Long Flight*, *Sticks & Stones*, *Rising and Falling*, *A Happy Childhood*, and *Blues If You Want* (all collections of poetry). He has also published a book of essays entitled *Curiosities*. He has received fellowships from the Ingram Merrill and Guggenheim Foundations and from the NEA. He has taught at Brooklyn College, Columbia University, and at City College of New York. His most recent work, *Selected Poems & Translations 1969-1991*, was published this year.



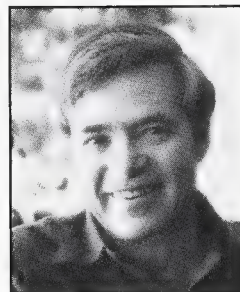
ANTONYA NELSON has published three books of short stories: *The Expendables*, which won the 1989 Flannery O'Connor Award for Short Fiction, *In the Land of Men and Family Terrorists*. Her stories have appeared in *The New Yorker*, *Esquire*, *Redbook*, *Mademoiselle*, *TriQuarterly*, *Antioch Review*, *Story*, *The Kenyon Review*, and in anthologies such as *Prize Stories: The O'Henry Awards* and *Best American Short Stories*. She is currently a professor in the English Department at New Mexico State University, teaching literature and creative writing.



JEAN NORDHAUS's second books of poems, *My Life in Hiding*, won a 1991 Calladay Award and was published in *Quarterly Review of Literature*, Vol. XXX. For the past five years, she has served as President of Washington Writers' Publishing House, a cooperative press which published her first book, *A Bracelet of Lies*. Her poems have appeared in *American Poetry Review*, *The Hudson Review*, *Poetry* and *Prairie Schooner*. She has taught at the University of Maryland and George Mason University and directed the Poetry Programs at the Folger Shakespeare Library.



CAROLE SIMMONS OLES has published five books of poetry: *The Loneliness Factor*, *Quarry*, *Night Watches: Inventions on the Life of Maria Mitchell*, *The Deed and Stunts*. Her poems have appeared in *Poetry*, *Prairie Schooner*, *TriQuarterly*, *The American Poetry Review*, *The Georgia Review*, *The Kenyon Review*, *Ploughshares* and other magazines. She has received a National Endowment for the Arts Grant in Poetry, a Pushcart Prize, a Writer's Choice Award, the Virginia Prize for Poetry, and the *Prairie Schooner* Poetry Prize. Ms. Oles has taught at the University of Massachusetts at Boston, Hollins College, and Sweet Briar College, where she was Banister Writer-in-Residence. She currently teaches at California State University at Chico.



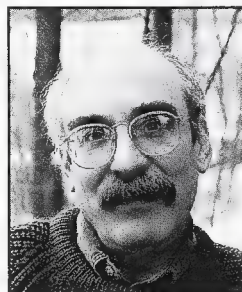
ROBERT PACK, Director of the Conference, teaches at Middlebury College. A Fulbright Fellow, recipient of National Institute of Arts and Letters and Borestone Mountain Poetry Awards, his books of poetry are *The Irony of Joy*, *A Stranger's Privilege*, *Guarded by Women*, *Nothing but Light*, *Home from the Cemetery*, *Keeping Watch*, *Waking to My Name: New and Selected Poems*, *Faces in a Single Tree: A Cycle of Monologues*, *Clayfield Rejoices*, *Clayfield Laments*, *Before It Vanishes*, and, most recently, *Fathering the Map: New and Selected Later Poems*. He has published four books of poetry for children, a critical study of the poetry of Wallace Stevens, and *Affirming Limits*, a collection of essays. A new book of essays, *The Long View*, was published in 1991.



LINDA PASTAN'S newest book of poetry is *Heroes in Disguise*, published in 1991. Her other books are *A Perfect Circle of Sun*, *Aspects of Eve*, *The Five Stages of Grief*, *Waiting For My Life*, *PM/AM: New and Selected Poems*, *A Fraction of Darkness* and *The Imperfect Paradise*. Her poems and reviews have appeared in *The New Yorker*, *The Atlantic Monthly*, *The New Republic*, *The American Poetry Review* and *Antaeus*. She has received grants from the NEA and from the Maryland Arts Council, and she won the Poetry Society of America's di Castagnola Award and Poetry Magazine's Bess Hokin Prize. *PM/AM* was nominated for an American Book Award, and *A Fraction of Darkness* won the Maurice English Award. Ms. Pastan has been named Poet Laureate of Maryland.



RON POWERS is a novelist, nonfiction writer and media critic; he is a columnist and contributing editor of *GQ Magazine*. In 1973 he received a Pulitzer Prize for criticism, and in 1985 he won an Emmy for his commentaries on the CBS news show, *Sunday Morning*. His books include: *Face Value*, *Toot-Toot-Tootsie*, *Goodbye* (novels); *The Newscasters*, *Super Tube*, *White Town Drowsing* and *The Beast*, *The Eunuch* and *The Glass-Eyed Child* (nonfiction). His most recent work is *Far From Home: Life and Loss in Two American Towns*, published in 1991. His biography of the late Jim Henson, *The Lover, The Dreamer*, will be published in the fall.



LAWRENCE RAAB's most recent collection of poems, *What We Don't Know About Each Other*, was a winner of the National Poetry Series and a finalist for the 1993 National Book Award. His other books include *Mysteries of the Horizon*, *The Collector of Cold Weather* and *Other Children*. He has received the Bess Hokin Award from Poetry, A Junior Fellowship from the University of Michigan Society of Fellows, and grants from the National Endowment for the Arts and the Massachusetts Council on the Arts. He teaches literature and writing at Williams College.



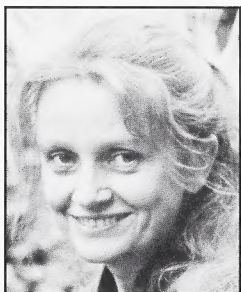
BOB REISS is the author of six novels, the latest being *The Last Spy*. He has also published several nonfiction books, most recently *Frequent Flyer*. He is a correspondent for *Outside Magazine*, and has published articles in *Rolling Stone*, *Smithsonian*, *GQ* and *The Washington Post Magazine*.



DINITIA SMITH is the author of two novels: *The Hard Rain and Remember This*. Her short fiction has been widely published. She has received fellowships from the National Endowment for the Arts and the Ingram Merrill Foundation. She teaches creative writing at Columbia University and is a contributing editor at *New York Magazine*.



ELIZABETH DEWBERRY VAUGHN has published two novels, *Many Things Have Happened Since He Died* and *Break the Heart of Me*. Her essays have appeared in *Southern Living*, *Modern Fiction Studies*, *The Hemingway Review* and other periodicals. She teaches fiction writing and American literature in the M.F.A. program at Ohio State, and has held visiting appointments at the University of Southern California, Emory University and Stanford University. She is the recipient of grants from the Georgia Council for the Arts, The Alabama State Council for the Arts and the American Society of Composers, Authors, and Publishers, and she was a Bread Loaf Fellow in Fiction in 1993.

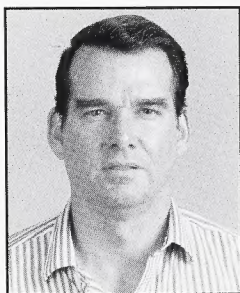


NANCY WILLARD is the author of *Angel in the Parlour* (short stories and Bread Loaf lectures); *Things Invisible to See* (novel); *Testimony of the Invisible Man* (criticism); *Household Tales of Moon and Water*, *19 Masks for the Naked Poet* and *Carpenter of the Sun* (poetry), and *A Visit to William Blake's Inn: Poems for Innocent and Experienced Travelers*, which won the Newbery Award in 1982. Ms. Willard's other books for children include *The Mountain of Quilt*, *Firebrat*, *The Octopus Who Wanted to Juggle* (with Robert Pack), and *Pish, Posh, Said Hieronymus Bosch*. Her most recent books are *A Nancy Willard Reader*, published in 1992; a novel, *Sister Water*, a book for children, *A Starlit Somersault Downhill* and a book of essays on writing, *Telling Time: Angels, Ancestors, and Stories*.



HILMA WOLITZER is the author of *Ending*, *In the Flesh*, *Hearts*, *In the Palomar Arms*, *Silver* and four novels for young readers. Her short fiction has appeared in *Saturday Evening Post*, *Esquire*, *New American Review*, *Ms.*, and *Prairie Schooner*, and her reviews have appeared in major newspapers. Ms. Wolitzer has taught in the graduate writing programs of the University of Iowa, Columbia University and New York University. She is a recipient of Guggenheim and NEA Fellowships, and she was the William Raney Fellow at the Bread Loaf Writers' Conference in 1974. In 1982 she received an Award in Literature from the American Academy and Institute of Arts and Letters. A new novel, *Tunnel of Love*, is forthcoming this year.

ADMINISTRATIVE STAFF



STANLEY BATES is Administrative Director of the Conference and a Professor of Philosophy at Middlebury College. He has taught previously at Harvard and the University of Chicago, and has served as Middlebury's Dean of Arts and Humanities. His articles and reviews on ethics, aesthetics and the philosophy of law have appeared in the *Journal of Philosophy*, *Ethics*, *The Philosophical Quarterly* and *Philosophy and Literature*.



CAROL KNAUSS is the Administrative Assistant to the Directors and Admissions Coordinator for the Writers' Conference.

Below is a sample of last year's schedule.

Date	9-10	10:10-11:10	11:20-12:20	2:00-3:00	3:10-4:10	4:30-5:30	8:15
TUES. Aug. 17	R E G I S T R A T I O N						READING D. Huddle
WED. Aug. 18	LECTURE R. Pack	LECTURE F. Prose		LECTURE N. Willard		READING C. Frost R. Hawley	READING L. Pastan
THURS. Aug. 19	LECTURE H. Wolitzer	LECTURE D. Justice	DISCUSSION GROUPS (to 3:30)			READING J. Cofer R. Jackson	READING N. Delbanco
FRI. Aug. 20	LECTURE M. Strand	TALK: UNIVERSITY PUBLISHER PANEL PRESS P. Zimmer	E. Faran D. Axinn D. Bain	LITERARY AGENT E. Levine		READING G. Margolis D. Smith	READING D. Justice
SAT. Aug. 21	LECTURE J. Parini	LECTURE L. Pastan	PANEL: EDITORS D. Godine R. Marek	DISCUSSION GROUPS (to 3:30)		READING M. Bell	READING H. Wolitzer
SUN. Aug. 22			WHOSE WOODS THESE ARE D. Bain			READING L. Schwartz	READING R. Pack
MON. Aug. 23	LECTURE P. Mariani	LECTURE N. Delbanco	MYSTERY GUEST	FELLOWS READING A. Jones G. Douglas E. Vaughn	PANEL: MAGAZINES R. Jackson H. Raz S. Lindberg	READING L. Brown T. Williams	READING R. Powers
DATE	9:00-11:00	11:15-12:15	2:00-3:00	3:10-4:10	4:30-5:30	8:15	
TUES. Aug. 24	WORKSHOPS Mariani/Pack, Parini Wolitzer, Prose Pastan, Justice	FELLOWS READING M. Lloyd J. Dufresne S. Warner	LECTURE M. Bell	LITERARY AGENT Virginia Barber	READING M. Livesey M. Collier	READING M. Strand	
WED. Aug. 25	WORKSHOPS Delbanco, Powers, Huddle Strand, Willard	FELLOWS READING W. Lamb B. Millier H. Brody	LECTURE L. Schwartz	LECTURE D. Huddle	READING A. Nelson S. Stark	READING F. Prose	
THUR. Aug. 26	WORKSHOPS Bell, Schwartz Wolitzer, Mariani/Pack	FELLOWS READING G. Donovan D. Monroe S. Burris	LECTURE R. Powers	PANEL: NATURE/ ENVIRONMENT J. Elder R. Finch T. Williams	READING P. Benedict J. Nordhaus	READING N. Willard	
FRI. Aug. 27	WORKSHOPS Delbanco, Willard Powers, Huddle, Pastan	FELLOWS READING P. Kafka M. Swick S. Kronen	PANEL: BIOGRAPHY D. Nasaw, R. Powers J. McCardell R. Houston J. Parini		READING H. Shulman S. Schwartz	READING J. Parini	
SAT. Aug. 28	WORKSHOPS Justice, Parini Strand, Bell, Schwartz	FELLOWS READING M. White A. Matthews T. Liu	PANEL: CLOSURE STAFF				READING P. Mariani
SUN. Aug. 29	THE END	GOODBYE	KEEP IN TOUCH	HAVE A SAFE TRIP	COME AGAIN	FAREWELL	



Bread Loaf Writers' Conference Faculty, 1993

Back row, left to right: Francine Prose, Nicholas Delbanco, Terry Tempest Williams, Antonia Nelson, Pinckney Benedict, Marvin Bell, Steven Schwartz, Dinitia Smith, Richard Jackson, Helen Schulman, Richard Hawley, Gary Margolis, David Huddle. Middle row: Mark Strand, Robert Pack, Paul Mariani, Linda Pastan, Hilma Wolitzer, Nancy Willard, Donald Justice. Front row: Jean Nordhaus, Larry Brown, Judith Ortiz Cofer, Lynn Sharon Schwartz, Michael Collier, Margot Livesey. Absent: Carol Frost, Ron Powers, Jay Parini, Sharon Stark.